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ABSTRACT

It is postulated that an understanding of the arts is essential in liberal education. In an essay Richard Turner states that on many campuses there is little effort made to integrate the liberal and creative arts in the curriculum. Some critical factors are suggested for achieving a strong position for the arts in liberal education, and a group of program descriptions and bibliographic references are provided. The programs described are in ethnic arts at the University of California at Los Angeles, architecture and history at Hiram College (Ohio), creative arts within the liberal arts curriculum at Western Michigan University, art appreciation through self-instructional packages at John Tyler Community College (Virginia), critical studies (the relationship of the arts and humanities in the 20th century) at the California Institute of the Arts, arts and humanities management at Mount Vernon College (Washington, D.C.), the Institute of Film and Television at New York University, and a program in the creative process at the George Washington University (Washington, D.C.). Very brief descriptions are given of 12 other programs around the country. (MSE)

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The Forum for Liberal Education

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The Arts in Liberal Education

Almost every college and university in the country offers courses in creative and performing arts; many require students to fulfill distribution or course requirements in the arts. And although at many institutions, interest in arts programs is growing substantially, all too often the arts are separated from other disciplines. As a result, the creative arts are not really integral to the liberal arts curriculum.

This issue of The Forum for Liberal Education *is dedicated to the concept that an understanding of the arts is essential for all liberally educated persons, just as professional arts training should have a broad and liberal base. The eight programs featured in this issue all attempt to integrate liberal and creative arts studies. Some help to develop aesthetic awareness in students majoring in other disciplines; other programs stress the social and cultural environment in which the arts develop. All, however, consider the creative arts as liberal arts disciplines.*

In his essay, A. Richard Turner reminds us that such integration does not occur on many campuses today. He continues by suggesting some of the critical factors for achieving a strong place for the arts in liberal education. This issue also provides a list of additional institutional programs and bibliographic resources for those persons interested in the role of creative arts in higher education.

The Arts on Campus: Winning Through Intimation

by A. Richard Turner
Director, Institute of Fine Arts
New York University

Should the creative and performing arts form an integral part of a liberal arts education? Of course. In brief, the argument might run as follows: the arts afford ways of perceiving and understanding the human condition different from the more familiar languages of words and numbers. The arts open realms of experience both new and valuable. A painting, a dance, a theatrical performance—each is not so much a representation of experience as it is an experience, not about something else but something valuable in itself. The arts are both a means of self-realization and an enhancement of our lives together. Indeed the quality of the human-made environment depends in no small measure upon the aesthetic sensibility of its inhabitants.

I believe deeply what I have just written but also fear it is mere rhetoric on many liberal arts campuses. By their budgetary allocations, staffing decisions, and curricular deliberations shall ye know them. To judge by these outcomes one concludes that the arts in fact are seen by many colleagues as optional enrichment, preparation for leisure, a supplement to the more serious pursuits of a liberal course of study.

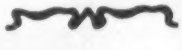
Why should this be? The simplest explanation would be that the arts are relatively recent arrivals on campus, and that on the whole faculty members who practice them hold somewhat different credentials than the majority of their colleagues. However, this seems to me too facile. There may be more fundamental perceptions at work which nurture an uneasy ambivalence.

Our incessant preoccupation with words is near the heart of the matter. We academics have an habitual mania for transposing all forms of experience into words. It is incomprehensible to us that it is useful to "dwell in" an object or performance as an end in itself. Or put another way, we cannot sleep until the self-sufficient language of the brushstroke or of the mime's movements are translated comfortably into verbiage. Hence our demand for the verbal gloss, the examination or paper which can be evaluated, but which is usually quite tangential to other languages of making and performing.

Perhaps a second source of discomfort lies in our basic assumption that one proceeds by drawing general conclusions from particular instances, and that the ability to see similarity in apparent disparity is a mark of intellectual sophistication. The artist rarely thinks that way. He is consumed by the singularity of what he makes, pleased by conversation that heightens the perception of unique objects and performances. His/her reluctance to pass beyond the luminosity of the specific often is regarded as lacking seriousness by non-practicing colleagues.

Yet a third source of unease lies in the open-endedness of the artistic process. The work of art solves nothing but formal problems, teaches nothing, and does not moralize. Basically it is about those parts of life which are not susceptible to demonstration. It is a question rather than an answer, a solace in living with problems which by their very nature admit of no solutions. Such tentativeness sits badly in an intellectual milieu where posing of problems and reaching solutions is a cardinal tenet.

Finally, and here we come to the cold sweat of the matter, it is perceived that in the arts a style of active engagement largely replaces traditional modes of relatively objective analysis. Colleagues swiftly raise the banner of objectivity, standards, and tradition. The legitimacy (or lack of it) of such attitudes is beside the point; the fact they exist means there is a problem. In a time when money is tight, tenure hard to come by, and the applicant pool shrinking, the problem is only magnified. The arts have arrived on campus but the neighbors have not turned out in force to welcome them.



What might be done to give the arts their proper and effective place in the liberal arts curriculum? I do not believe that a committee or task force is the way to go, that a position paper will persuade anyone, nor that an administration through rhetoric or money will change things. Rather what is called for is collegial guerilla warfare. Who cares? Among those who care, someone call a cocktail hour devoted to strategy and tactics. Who is willing to put together a course or courses to demonstrate the value of imaginative programming rather than just talking about it? Who will reach out to less enlightened colleagues on the faculty, to persuade by dealing with them on their own terms?

What are the fears that must be allayed, the needs that must be satisfied by specific programming in order to win over a faculty? Probably much will be clarified if the perpetrators have a clear position on desired outcomes for students. To what degree are offerings intended for pre-professionals, to what extent for consumers—by which I mean educated sensibilities who will both enjoy and support the arts during their lives? It seems a simple question, but I have never taught at an institution nor been a member of a visiting committee to one where the answer was at all clear. Surely an answer to this question is prerequisite to evolving an institutional position which allows good educational strategies, intelligent faculty hiring, and appropriate expectations in the community. The beginnings of an answer will not come out of a committee, but it just might spread from a core of the committed who can demonstrate their position by doing.

Whatever is constructed must express a clear understanding of the potential dissonance between making/performing activities on the one hand, and critical activities on the other. Students have been writing and calculating from a young age, but rarely painting and dancing. The nimble mind usually far outstrips the awkward hand and foot. One must decide therefore about an intelligent balance between talking about and doing. What course of study will give a student the inside feel of the artistic process without involving the sort of motor rigor that will drive away all but the gifted and experienced? Here there must be sharp discussions of the nature of the clientele and the desired outcomes.

It might be well in relation to the above to strike "creative" from the literature and instead stress exploration within a framework of discipline. All the arts have longstanding artistic problems inherent in their media, with distinguished histories of practitioners who have addressed those problems. No artist works in a vacuum, and no critic writes except in reaction to an inherited canon. Should a student begin to paint like Matisse, it is time with tact to introduce him or her to Matisse, so that history and present performance mutually be enriched. Were the faculty at large persuaded that artists convey to students the idea that being at war with history is a right only accorded those who know history, things would be seen in a different light. Indeed the making of art turns out to be a sort of problem-solving, though a different and useful adjunct to what we generally associate with that term.

Chemists say that artists have no comprehensible standards, an error of perception for which the artists themselves are usually at fault. Is there any other discipline where the product is so visible, the work so accessible, progress so open to scrutiny? The group urging change will want to see that there is ample exhibition and performance. They will want to ask if outside performers and examiners from other campuses should play a role, or more generally if goals should be set by standards external to the institution. They will also endeavor to involve their non-practicing faculty colleagues in any ways that make sense.

Last, do plans relate to space suitable for their execution? It is no small matter. I have seen more than one situation where, with essentially the same faculty and same sort of students, the arts have had a renaissance when finally

given adequate housing. Here it does not hurt to cut a friendly administration in on the plot.

If there is space for the education of consumers, if discipline is shown to be the undergirding for exploration, if the endeavor is based on the experience of history and reaction to existing critical canons, if understood standards of performance are honored, and if proper leadership is provided, then shall the arts be accepted. Willing collaboration from colleagues across the campus will follow.

University of California at Los Angeles
Ethnic Arts

The Ethnic Arts major at the University of California at Los Angeles is an interdisciplinary program open to undergraduates both in the College of Fine Arts and in the College of Letters and Sciences. The university initiated the program in 1974 in response to a need for a curriculum that would promote a cross cultural investigation of human artistic expression and provide a conceptual foundation for an integrative study of the arts. Specific objectives of the program are to explore the dynamic role of the arts in all societies by examining forms of expressive behavior in non-western and western cultures; to teach students methods of inquiry in the social sciences and the arts through interdisciplinary studies; and to introduce students to relevant literature in both areas.

The program begins with a core curriculum composed of six introductory courses, each representing a different discipline. These courses focus on a wide range of cultures; thus, Introduction to Cultural Anthropology, Fundamentals of Sound and Music of the World, Introduction to Folklore, Theater of the Non-European World, and African, Oceanic and Native American Art provide students with an understanding of the basic element of creative expression from all parts of the world.

After completing the interdepartmental core, students choose an area of concentration from among the six disciplines. Each area establishes its own requirements, with some disciplines offering more flexibility in planning the curriculum than others. For example, within the art concentration, students first elect one of a group of courses focusing on different periods in art history. They then proceed to choose eight of 22 possible courses dealing with art from various periods and cultures of the world, including art and archaeology of Egypt, pre-Columbian art of Mexico, Central America, and the Andes, and African art of the sub-Saharan region, western Sudan, and the Guinea coast. Requirements for music, however, are much more limited. Students must take three separate series of courses, each sequential in nature. One series deals with music theory, counterpoint, harmony, and orchestration; another focuses on music history and literature; and in the third, students study music and dance of different cultures.

Some departments place emphasis on performance-oriented studies. The dance department, for example, in keeping with the College of Fine Arts' philosophy that the study of arts should include both critical work and the experience of artistic performance or production, requires that students integrate such lecture courses as History of Dance or Dance Cultures of the World with at least three courses, each designed to teach the dances of a particular ethnic group. Students concentrating in theater also combine lecture courses in the history and development of theater with courses in acting, play direction, and lighting or sound techniques.

In addition to the core and the concentration courses, students must complete 12 units of a foreign language other than a native language or ones studied in high school, as well as 12 units of upper division ethnic arts electives in a field outside their specialties. Working closely with advisers to plan their curricula, they choose such courses as Ethnography on Film, Analysis of Human Movement, Baltic and Slavic Folklore and Mythology, or Music of China. Both these and the foreign language courses help students broaden their understanding of the forms of human expression throughout the world.

The final component of the program is the senior colloquium, a two-quarter, interdisciplinary course in which students and faculty members representing the six disciplines meet once a week to consider topics relevant to the study of ethnic arts. These discussions, dealing with the meaning of "ethnic" or the function of arts within different cultures, help students integrate the work they have done in previous courses. During the first quarter students prepare short essay papers on topics under discussion; these exercises help them develop and complete senior theses or projects during the second quarter. Combining knowledge and skills gained from course work with personal ideas and interests, these projects often help students identify goals and develop plans for further academic or professional endeavors.

Both faculty and student response to the Ethnic Arts major has been positive. The professors who plan the program and who participate in the senior colloquium enjoy the opportunity to share ideas and knowledge with colleagues in other departments. Many alumni have reported that the skills and values they developed through their experiences in the program have helped them assume active and responsible roles in society. Finally, although the program was originally conceived only as an undergraduate curriculum and not necessarily as a basis for further study, many students have found that the work they completed in their courses has served as a solid foundation for graduate study.

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Hiram College
Architecture and History

The Hiram College history department, with the assistance of a pilot grant from the National Endowment for the Humanities, offers a three-course sequence in which art and architecture are intimately linked to American literature and history. In cooperation with a local historical society that maintains a pioneer village of nineteenth century buildings, the department uses these buildings and their artifacts as experiential history laboratories to provide important keys to understanding the broad intellectual and social values of a given age. Faculty members find that the program attracts both conventional history majors who often find architecture beyond their range of knowledge and students interested in architecture and preservation who may have little understanding of America's past.

The first course in the sequence, The Architecture and History of the Western Reserve, is the most technical and develops an architectural vocabulary. It briefly surveys colonial architecture by putting seventeenth century building in the context of developments in New England's social history; it also examines eighteenth century building along with the diaries of William Byrd II. The course proceeds from this base to concentrate on the transition from Federal style to Greek Revival style during the 1820's in the Hiram region, an area known as Connecticut's Western Reserve. This stylistic transition, reflecting a nationwide change in architecture and a wider dissemination of architectural information, is developed against the backdrop of the region's strong Federal and Whig politics and its kaleidoscopic religious shifts. Familiar problems of dating give students the chance, at this point, to examine the buildings with a laboratory approach.

Strongly contrasting with the first course, the second, Architecture and Literature in Nineteenth Century America, uses the viewpoint of the literary historian to examine the building as a symbol. The dynamic forces in domestic architecture are explored through the novels and notebooks of Nathaniel Hawthorne, the ironic observations of Henry David Thoreau, and the realistic approach of William Dean Howells. A rich store of popular writing in the form of essays and localized literature reveals a nineteenth century fascination with style, aesthetics, taste, and domesticity. The course goes on to identify styles and raise questions about their evolution and popularization.

The last course, American Culture, 1890 to the Present, traces the breakdown of the moral certainty and confidence of the Victorian world view and the subsequent search for new values and forms of community. In conjunction with this theme, students encounter an array of structures located in the Hiram area, such as Frank Lloyd Wright's Falling Water, the Romanesque 1890 Memorial for Garfield, and local examples of Art Deco in buildings and objects. In a study of the 1920's and 1930's, the instructor presents slides of Rockefeller Center, of sets designed for Ballet Russe, and of the film sets of Erte. Exposed to this wide range of forms, students attempt to determine the meaning of objects to the people who produced and consumed them. This approach not only shows how one art form relied on another but also invites the class to reconstruct the cultural matrix which produced these art forms. With Art Deco, for example, a self-conscious attempt at expressing the times, students readily observe the many industrial motifs conveying ideas of speed, motion, and intensity, all employed by artists to modernize their work in line with the developing values of the machine age. This last course mirrors the aim of the entire program as it establishes an ongoing dialogue between works of art and the ethos which surrounds their creation.

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Western Michigan University
Creative Arts in the Liberal Arts Curriculum

Three programs at Western Michigan offer course work in the arts to general university students and to those majoring in the liberal arts. First, the College of Fine Arts, the College of Arts and Sciences, and the College of General Studies jointly sponsor a Fine Arts Appreciation minor. Secondly, the College of Education gives an Integrated Creative Arts minor designed for preservice training of elementary school teachers. Third, the Humanities Area of the College of General Studies offers various courses which stress the role of the creative arts in responding to the fundamental question "What does it mean to be a human being?" All three programs emphasize the dynamic role of the creative arts in the educational process.

Six departments (Art, Dance, English, Humanities, Music, and Theatre) sponsor the Fine Arts Appreciation minor, each with several courses ranging from the experiential Studio Experience, Improvisation in Dance, Acting I, Creating Music in the Classroom, and Writing Fiction and Poetry to more traditional philosophical offerings such as Dance History and Philosophy, History of Art, Literary Interpretation, and Philosophy of Art. The minor is available to those who want to develop an appreciative understanding of the working and creative attitudes of artists in various areas. The program allows flexibility in course choice and can be adjusted to reflect each student's individual interest. A student's individual program includes 24 credit hours of recommended courses chosen from among at least three of the participating departments. At least one course must focus on appreciation, one on practical experience in an art, and one on interrelationships among arts. Students may take no more than three courses from any one department.

The Integrated Creative Arts minor helps preservice elementary school teachers and special education teachers by stimulating and developing creative problem-solving behaviors in such courses as Creative Dynamics for Children, Creativity in the Elementary School, and Creative Movement in the Elementary School. The minor also stresses the integration of all arts through The Nature of Creativity and the Creative Process through Art. The Nature of Creativity is geared to personal creative development and is not restricted to Integrated Creative Arts minors. Overall, the program stresses arts integration

as the primary motivating agent in the teaching of all subject areas.

"What does it mean to be a human being?" Through interdisciplinary and historical perspectives, the Humanities Area examines intellectual, emotional, spiritual, and imaginative responses to this basic question. Students explore the values defined by these responses to provide a comparative basis for their own discrimination and choice. Many courses deal specifically with humanity's imaginative and aesthetic responses to this question. Direct Encounter with the Arts, for example, guides students through first-hand experiences in a number of arts: cinema, photography, theatre, sculpture, music, poetry, dance, and architecture. The course also brings classes into direct contact with such artists as John Cage and Peter Max. Classroom discussions are held following art events scheduled each semester, and students are expected to write journals or response papers about the major events of the course. This multi-section course, the only Humanities Area offering at the freshman level, enrolls over 400 learners each semester.

Though the emphasis remains on the arts, other courses in the Humanities Area lead beyond questions about the arts in terms of their form and style to a method that uses the arts to reveal the nature of human beings as they respond to their cultural environments. This emphasis in such courses as the Arts and Culture of India, Creative Process, Architecture and People, and Arts and Culture of Black Africa helps students gain insight into the universality of human experience. Ultimately, the entire humanities program at Western Michigan is designed to assist students in developing their sensitivity to the creative arts so that they will understand the artistic expression of any age or place within its cultural context.

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John Tyler Community College
Art Appreciation Through Self-Instructional Packages

The study of the visual arts is an important component of many historical and interdisciplinary courses, yet often the resources for teaching art appreciation are limited. This project is developing a series of self-instructional units in art appreciation at the introductory level; the goal is a set of 20 units that will be available for regional and nationwide use in art, history and humanities courses.

The project began in the attempt to develop supplementary art appreciation materials for Survey of Western Culture, an interdisciplinary humanities course at John Tyler Community College. Students come from a wide range of socio-economic backgrounds, often with little experience in the arts. With the assumption that most people *look* at a work of art, but do not *see*, the program is designed to sharpen students' critical awareness of the visual arts.

To achieve these goals, the National Endowment for the Humanities awarded a projects grant to John Tyler to support the design and development of self-instructional packages consisting of 3000-word cassette narratives, accompanying slides, and student workbook exercises. These audio-visual packages provide students with an opportunity to work at their own pace in understanding the major developments in western art.

The materials are consistent with the principles of modular instruction. Lasting between 20 and 30 minutes, each presentation examines a stylistic or historical movement and is divided into three sections. The first unit defines and explores the characteristics of a given style or period; the second introduces a number of representative artists and their works; and the third consists of comparison and contrast of art styles or periods.

The introductory unit talks about the salient characteristics of the particular style under discussion, such as Impressionism, Gothic Art, Mannerism, Egyptian Art, and also introduces the major artists of that movement. The Representative Artists and Works unit follows with a more extensive discussion of individual works by major artists with detail photographs. The third unit, Comparison and Contrast, either treats artists of the same period, Monet and Degas for example, or compares and contrasts artists of one period with those from a preceding period or movement, so that the realist Millet's work, for example, could be compared with the genre themes of the impressionist Renoir. The student can, at any time, stop the equipment and review a particular section.

The self-instructional packages deal with the major artistic phenomena since 2000 B.C. Although the courses proceed chronologically, the emphasis is on art appreciation rather than on art history. The program sharpens critical awareness of an artist's technique for achieving a particular effect and stimulates the capacity for distinguishing among major art styles on the basis of intrinsic aesthetic properties. At the end of the unit on impressionism, for instance, a student not only knows major figures and period style, but should also be able to identify an artist's individual characteristics as manifested in the use of color, form, shape, and light.

Each unit has been developed from a detailed outline specifying learning objectives, with a set of questions students should be able to answer after the presentation. Consultants from the Virginia Museum, the National Gallery of Art, and Harvard University assisted John Tyler faculty in choosing the most salient aspects of an artist's work or an artistic movement to be included in each unit; consultants in modular instruction and audio-visual education helped to present the material in effective ways. In all, the units are designed to achieve learning outcomes through cohesion among artistic concepts and precise connections between narrative and exercise sections.

There were many frustrating experiences encountered in dealing with purely technical problems including the identification and selection of suitable voices for the narratives and several quite complex photographic difficulties in building a quality slide collection. In addition, the faculty at work on the project soon realized that the process of assemblying materials would take much more time than had been anticipated, so the original plan for 50 complete packages has been reduced to 20. The more general problem of reducing an art style to a 30-minute presentation

without sacrificing academic integrity constantly required a good deal of skill and judgment.

There were serious problems in dealing with the administrative aspects of the program too, especially in regard to the situation of the humanities within the college curriculum as a whole. During the late 1970's John Tyler increasingly emphasized vocational programs, with more than two-thirds of its 3,000 students pursuing degrees in occupational fields. As a result, decreasing numbers of students have enrolled in traditional transfer programs; this decline has weakened humanities offerings. There is no separate humanities division at the college, so foreign languages, literature, English language, and other humanities disciplines are grouped with social sciences, education, and human resources under the division of Communication and Social Sciences. The current art appreciation project developed within this context to support the Survey of Western Culture course; however, with a new system of electives designed to strengthen vocational programs, the survey no longer can fulfill a humanities requirement and attendance has fallen markedly.

As a result of presentations and demonstrations, educators from 24 states have agreed to critique and field test these materials; the results from these evaluations will be compiled later this spring. In Virginia, additional demonstration packages are presently being made available to all 23 colleges of the Virginia community college system, and an additional number of inquiries about the project suggest a need for such materials at other educational institutions. In the future, such technical developments as the video-disc, which can store thousands of images much more efficiently than the cassette/slide system, will undoubtedly make this self-instructional approach even more attractive.

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California Institute of the Arts
Critical Studies

California Institute of the Arts, a small, private institution offering studies leading to bachelor's and master's degrees in visual and performing arts, was incorporated in 1961 following the merger of two professional schools, the Los Angeles Conservatory of Music and the Chouinard Institute of Art. Since then it has expanded its curriculum to include a wide range of disciplines divided among five schools: Art and Design, Dance, Film and Video, Music and Theater, and the Division of Critical Studies. CalArts sees itself as a community of artists with the primary objective of providing an environment that supports the creative development of its students while it helps them gain the skills and training necessary for careers in the arts. In addition, the school stresses the importance of an historical knowledge of the arts, for it is only with an awareness of arts traditions that students can be truly innovative and understand their roles as professional artists in contemporary society.

This integration of theoretical and historical knowledge with professional training is achieved through the Division of Critical Studies. In 1977, with funds from a National Endowment for the Humanities grant, Critical Studies faculty began developing a new program to educate students on the relationship of the arts and humanities during the twentieth century. The revised curriculum, required of every student completing the BFA, provides a conceptual framework for the study of the arts. Courses in humanities increase students' knowledge of other arts and of historical, sociological, and political trends, helping them to understand the relationships of the arts both to one another and to the world in which they are formed. Studies in arts theory and analysis give students an opportunity to improve their critical and communication skills as well.

During their first year at CalArts all students must take The Twentieth Century, a two semester core course focusing on the connection between history and art of this century. The interdisciplinary program traces the course of modernism in a variety of ways, beginning with an examination of its roots in the late nineteenth century and continuing through the major changes in the arts during the twentieth century. Studies in history, psychology, sociology, and politics reveal how such factors as industry, revolution, wars, and changes in social structure have affected modern art and aesthetics. Discussions on themes and trends in contemporary literature center around readings from James Joyce, Virginia Woolf, Bertolt Brecht, T.S. Eliot, and Sylvia Plath, while movies from such film makers as D.W. Griffith and Alain Resnais illustrate the evolution of cinema during this century. Artists and critics frequently visit the classes to discuss their work. In the past the Division of Critical Studies invited poets Robert Bly and Denise Levertov, art historian Alessandri Comini, and film maker and theorist Peter Wollen to share ideas on the relationship between art, artist, and society. Finally, examinations and papers help students integrate and communicate concepts they learn in the course; an example of a recent theme discussed in an exam was the relationship between the ideas of Sigmund Freud and surrealism in the arts.

In addition to the core course, students must complete 14 course credits in critical studies, two of which must be in the history of arts other than their specialty. The remaining courses offer students a variety of options, with studies focusing on art and historical processes before the twentieth century, non-western arts, critical and creative writing, fiction, poetry, social sciences, philosophy, and arts-related sciences. Some courses combine two or more areas of study. In Popular Culture: The Modern Visual Heritage, two professors, one with a background in European history and the other in American cultural history, present issues dealing with popular culture in Europe and America. Another course, Women: Artists and Theorists, examines the work of women dancers, writers, artists, and film makers in light of social and psychological theories of sex roles and identities. Students may also choose courses from among offerings in different schools. Skills courses give practical experience in other arts, while concepts courses, such as Issues in Contemporary Photography, Composition and Motion, and Reproduction of Sound, provide a theoretical and analytical approach to the disciplines and require that students do more writing about art. In all, the wide range of possibilities in the Critical

Studies program permits the students to gain a broad knowledge of the arts.

Response to the program has been favorable, particularly in the past two years. Faculty have noted increased student awareness of the value of the Critical Studies curriculum. Students feel that by combining these studies with their work in production and performance they develop a sense of the historical processes involved in the formation of art and thereby appreciate their work more fully.

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Mount Vernon College
Arts and Humanities Management

A small liberal arts college for women, Mount Vernon has expanded from a two-year to a four-year institution within the last ten years. In September 1979, the college added an interdisciplinary major in arts and humanities to five other concentrations in business administration, communications, human development, interior design, and public affairs and government. Each major reflects two primary educational objectives of the college—to blend liberal and professional education and to eliminate the artificial division between theory and practice. Within the arts and humanities major, students may elect a managerial component focusing on the administrative problems of nonprofit cultural institutions.

The arts and humanities program as a whole focuses on the concept of creativity. All majors take three core courses: Esthetics, Psychology of Creativity, and Artist, Humanist and Society. In addition, two thematic courses are required: Nature and Creativity, and Social Change and Creativity. Students also take 18 credits distributed among various arts and humanities disciplines plus nine credits in one field of focus.

In the senior year, students follow either the creative or the management concentration. The latter provides administrative skills appropriate for cultural institutions to students with a strong foundation in the arts and humanities. All students in the administrative option take Principles of Management, Arts and Humanities Management, and either Marketing the Nonprofit Organization or Arts and Humanities Advocacy. But the heart of the administrative concentration is an internship in an arts or humanities organization. Mount Vernon's location in Washington, D.C., allows students to gain experience in such places as the Smithsonian Institution, the Kennedy Center for the Performing Arts, the National Trust for Historic Preservation, or the National Endowments. For example, a current intern at NEH is preparing an administrative handbook for program officers at the Endowment.

While the program is new enough that no students have yet been graduated, administrators expect that the management option could lead either to graduate study in arts management or to entry level jobs in cultural organizations. In a survey of 380 public and private arts and humanities organizations, virtually all respondents regarded an internship experience and technical management skills to be desirable or essential for new employees. Cultural organizations increasingly need volunteer and paid workers who understand accounting, marketing, and business principles as well as creative concepts of art, music, or dance. The arts management program is designed to educate women in both areas.

The program has had several positive effects already. Students are increasing their interest in the arts and humanities, with a sense of career application as well as personal enjoyment in the area. The college has set up a Washington Junior Year in Arts and Humanities Management for women at other institutions who wish to pursue this concentration. Also, the program has attracted outside funding for different aspects of the arts and humanities. Perhaps most importantly, faculty members who had previously taught only service courses for students majoring in other fields now have a new sense of identity and purpose as artists and humanists.

For further information, contact:
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Washington, D.C. 20007
(202) 331-0400

New York University
Institute of Film and Television

The Institute of Film and Television in New York University's School of the Arts offers undergraduate programs in the Department of Film and Television and the Department of Cinema Studies. Although the two are separate departments, they share certain basic philosophies: that cinema and television are contemporary art forms reflecting the values and attitudes of a society, and that their study requires the broad knowledge of the history and traditions of human thought and experience that comes from a liberal education.

The curriculum in the Department of Film and Television combines liberal studies with professional training to promote students' development as creative artists. Liberal arts courses as well as departmental courses in history and theory of film and television give undergraduates an understanding of the relationship among the artist, media, and society. Students gain an awareness of their roles as artists working with powerful media which are at the same time products of and influences upon attitudes and opinions. Through production courses student artists learn technical skills necessary to express their ideas.

The program is flexible, allowing students to plan courses of study that fit individual objectives and interests. They must complete 44 points in liberal arts, taking a minimum of one course in each of four categories: language and literature, humanities and fine arts, social sciences, and natural sciences. In addition to these liberal

studies, students must complete 32 points of electives, choosing courses from any of the divisions of the university. The flexibility of the program also permits students to increase competency in their fields in a number of ways. For example, while students specialize in either television or film arts, they may gain experience in the other medium by choosing electives from that area. Or, through careful planning of their electives, they may satisfy both the requirements of the Department of Film and Television and those of another academic area, thereby completing a double major. A combination of film and sociology, for instance, provides a solid foundation for documentary filmmaking. Television majors often enhance their skills by combining media studies with English or journalism.

Students divide the 54 points of the film and television arts major among three areas: film history and criticism, production, and writing. History and criticism courses focus on such topics as the origin and development of television, networks, and film; aesthetic principles in film and broadcasting; and the financing and distribution of film. Film students may also choose from courses in the Department of Cinema Studies that deal with theory, criticism, film genres, or specific film makers. Production courses integrate theory and practice, teaching students the use of sophisticated equipment necessary to translate ideas and concepts into visual images. In first year introductory courses, students complete a series of guided exercises involving scriptwriting, editing, cinematography, and directing. At this point they usually show a preference for one skill, such as editing or writing; advanced courses help them develop that skill further. Upper level workshops, structured around specific types of production, provide student crews an opportunity to produce narrative films, documentary films, television dramas, or children's television shows. Finally, writing courses give practice in developing scripts and screenplays. Students begin by analyzing the structure of television and film scripts and by doing a small amount of original work. In advanced courses and seminars focusing on specific problems in writing for the media, students complete scripts for original television shows and motion pictures.

In the Department of Cinema Studies, undergraduates study film as a system of communication that expresses values and concerns of contemporary society. Through a combination of courses in the history, aesthetics, and criticism of film with work in other liberal arts areas as theater, art history, literature, and social sciences, students gain an understanding of cinema within a broad cultural and artistic context.

Requirements for the Bachelor of Fine Arts degree in cinema studies include 128 points distributed among four areas: liberal arts, cinema studies, an academic minor, and electives. Like the Department of Film and Television, this department offers a flexible program; for the 36-point liberal arts requirement students must complete 12 points in humanities and fine arts, 12 points in language and literature, and 12 points in any liberal arts discipline. To satisfy the academic minor they take 20 points in a related field, including art, English, social sciences, or drama. Electives may be taken in the School of Arts or in other schools within the university. Students often complete requirements in another academic area as well, and are graduated with a double major.

The program requires a minimum of 40 points in cinema studies. All students must take Film History, a two semester course tracing the origin and development of cinema. The first semester begins with a discussion of the very early films of Auguste and Louis Lumière and Georges Méliès, and then continues with an examination of such silent works as D.W. Griffith's *Birth of a Nation*, Sergei Eisenstein's *Strike* and *Potemkin*, and Dziga Vertov's *The Man With a Movie Camera*. In the second semester students explore the changes that occurred with the development of sound pictures, as well as formal and stylistic contributions of such directors as Howard Hawks, Jean Renoir, Orson Welles, and Jean-Luc Godard. In addition to Film History, students must complete any two of four semesters of Contemporary Cinema or Aesthetic Principles of the Film. The first course deals specifically with the development of narrative film since World War II, while the second focuses on film theory in general and on the function within film of such formal elements as camera movement, editing, composition, and color.

Other courses in the department examine films from a number of perspectives, some from the point of view of specific genres, as in Film Comedy or The Horror Film, and others from the point of view of the artistic development of a particular film maker, as in The Films of Alfred Hitchcock. Some courses demonstrate the close connection between film and the political and social structures of a society; both Politics and Film and Third World Film, for example, emphasize the role of cinema as a political force within a society. In all courses, however, students screen films and prepare written reports based on the films, class discussions, and readings from relevant texts.

In conclusion, while the two departments approach the study of film from different perspectives, both emphasize a combination of media studies with liberal education to provide a firm foundation either for further study or career work. Many students continue with professional training or graduate study in their respective fields; others go on to work as apprentices in the film and television industries or obtain jobs working with films in such areas as museums, libraries and film distributing companies.

For further information, contact:
Haig P. Manoogian
Head of Undergraduate Studies (212) 598-3703
Department of Film and Television

Robert Sklar
Chairman, Department of
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New York University
Washington Square
New York, NY 10003

George Washington University
The Creative Process

Art has traditionally been taught by historians and critics using an evaluative or judgmental approach to examining artistic objects, in preference to a more experiential approach. At George Washington University, a program entitled The Creative Process concentrates on the artistic process rather than on the artistic product. The ultimate goal is to equip students to become more receptive

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Project QUILL Awards - Winter 1980

FORUM - UPDATE*

COLLEGE OF THE HOLY CROSS
Worcester, MA 01610

Victoria L. Swigert, Assistant Professor
Department of Sociology

An Interdisciplinary Study of the Impact of Gender Differentiation

Development of a new sequence of three courses, "The Social Biology of Gender," "The Gender Experiences," and "Images of Gender" to be prepared and taught by faculty from the social and behavioral sciences, the life sciences and the humanities. This sequence is designed to (1) explore psychological, physiological, and sociological explanations of the significance of gender for individual identity and behavior, (2) assess the impact of gender differentiations on complex organizations and major social institutions such as family, religion, law, education, and economy, and (3) assess the images of gender in literature, philosophy, art and popular culture.

CUNY-JOHN JAY COLLEGE OF CRIMINAL JUSTICE
New York, NY 10019

Timothy Stroup, Assistant Professor
Department of Philosophy

The Ethics of Law Enforcement

Expansion of a traditional philosophy curriculum to include an interdisciplinary course on professional ethics for law enforcement officers, a large percentage of the College's student population. Development of this course is in direct response to a plea from a recent Police Commission study calling for a broad liberal arts education for police officers, with an explicit ethical dimension.

EAST TENNESSEE STATE UNIVERSITY
Johnson City, TN 37601

Edward F. J. Tucker, Chairman
Department of English

The Professional Imagination: An Introductory Required Course in the Pre-Professional Core Option Program

Establishment of a pilot introductory course for a new Professional Core option to enable students to benefit from the value of traditional core requirements while preparing for specialized professional careers. This course, involving faculty from English, History, Philosophy, Physics, and Political Science, will repackage customary requirements from the perspective of the professional world.

HOBART AND WILLIAM SMITH COLLEGES
Geneva, NY 14456

Christopher Vecsey, Assistant Professor
Department of History

American Indian Studies: Creating An Interdisciplinary Program and Introductory Course

Creation of a two-term introductory course, "American Indian Texts and Testimonies," to serve as the foundation for new interdisciplinary American Indian Studies Program. This team-taught course will examine primary documents of North and Latin American Indians, past and present, from the perspectives of the social sciences and the humanities, and will include participation by American Indian speakers.

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*See Forum, Volume II, Number 3 (December 1979), "A Report of Project QUILL." While this round terminates Project QUILL, AAC is well along in its efforts to find additional funding for small grants in support of liberal learning as a key component in either continuing education or professional education. Funding will hopefully occur in time to announce new rounds of competition this fall.

MERCER UNIVERSITY IN ATLANTA
Atlanta, GA 30341

Deal Hudson, Assistant Professor
Department of Religion and English

The Philosopher and the Businessman: Ethical Imperatives in Business

Development of a business ethics course employing the theories and texts of the classic moral philosophers in examining basic activities of business life, including affirmative action, consumer rights, ecology and government regulation. The proposed course will examine questions related to whether a strenuous ethical imperative can be applied to the business world as well as what constitutes ethically sound business policies and practices.

OREGON STATE UNIVERSITY,
College of Liberal Arts
Corvallis, OR 97331

Richard L. Clinton, Associate Dean
College of Liberal Arts

Designing and Implementing an Interdisciplinary Orientation Course for the Entering Liberal Arts Student at a Predominately Technical-Scientific University

Preparation of a required one-credit hour course for all freshmen in the College of Liberal Arts. This team-taught course is expected to: (1) demonstrate the interrelationships of the different ways of knowing within the liberal arts; (2) connect the liberal arts to the individual's capacity to understand the scientifically and technologically dominated world; and (3) create a sense of community and shared activities among CLA students.

UNIVERSITY OF IOWA
Iowa City, IA 52242

Richard M. Caplan, M.D., Vice-Chairman
Department of Dermatology,
College of Medicine

Enhancing Liberal Learning in an Academic Health Sciences Center

Creation of various liberal learning opportunities for students, professionals, patients and visitors at the Health Sciences Center by capitalizing upon other resources of the University. To provide these liberal learning opportunities, the following activities will be supported: "The Liberal Arts at Noon," a series of course presentations available in the Hospital Auditorium free of charge; "Reading Weekend," a long weekend retreat for practicing physicians and spouses to combine medical and fine literature; and "Film and Video Series," daily presentations of classic films and mini-courses in the hospital lobby, patient rooms and waiting areas.

UNIVERSITY OF RHODE ISLAND,
College of Arts and Sciences
Kingston, RI 02881

Gerry S. Tyler, Associate Dean,
College of Arts and Sciences
M. Beverly Swan, Assistant Professor
Department of English

Improving Liberal Education Through the Development of Generic Skills

Integration of existing experimental skills courses (Analytical Thinking, College Communication, Experiencing the Arts, and Quantitative Thinking) into a unified option of the regular general education curriculum. Following a month-long summer workshop, faculty will (1) develop the mechanisms to encourage students to transfer skills-oriented approach to other courses, and (2) prepare skills units for wider use by other faculty interested in applying this approach to subject matter courses.

and responsive audiences for the fine and popular arts by experiencing and perceiving art as the artist does. Sponsored jointly by the Division of Experimental Programs and the Division of Student Affairs, the project features a residential setting, called the Center for the Creative Process, a two-course sequence (Experimental Humanities 91 and 92), and the opportunity to interact with the many artists and art resources available in the nation's capital. A major in the arts is not a requirement for acceptance in the program; all full-time sophomores, juniors, and seniors who have an interest in creativity in the arts are eligible to apply.

The 20 men and women selected to participate in the program live in a coeducational residence hall where the living units are furnished apartment/suites housing four to six students each. This living-learning arrangement enhances the academic program by encouraging informal discussions among those sharing intellectual interests, and by providing the chance for educational activities and relevant programs beyond those possible in the classroom setting. For example, an April Arts Affair developed by the students offered to the campus a series of artist demonstrations and presentations in areas of music, ethnic arts, and mime. The residence also serves as a center for all those on campus interested in creativity by making available space and equipment for lectures, films, demonstrations, and performances, and by housing a small library and periodicals collection on the arts and creativity.

The first course of the sequence, The Creative Process, consciously attempts to neutralize the inclination to judge art and to reduce the influence of critical opinion on one's own enjoyment. By circumventing the effect of authority, the student is freed of preconceptions and can experience art more freely. The course exposes learners to the varied elements of the creative process, both the conceptual and technical, the accidental and the calculated; it further attempts to discover which elements are common to all creative processes and to identify ways in which knowledge of one artistic process furthers appreciation of other processes.

Although the course structure remains flexible to accomodate spontaneity of discussion and unpredictability in scheduling art events and visiting artists, some formal patterns do exist. At the beginning of the course, for example, students initiate individual projects to gain personal insight into the creative process. Some write poetry or short stories. One student did a stylistically progressive series of full size oil paintings which were based on a photograph and first reflected realistic, then impressionistic, expressionistic, and abstract interpretations. The course also examines the limiting factors which restrict free artistic development. Architecture, for example, reflects the restrictions of history, culture, technology, and economics. At the end of the semester, well known reviewers and critics from local newspapers are invited to discuss the critics' creative process in fulfilling the triple responsibility to audience, artists, and art. In addition, the course uses two books to help structure the semester: *The Creative Process*, edited by Brewster Ghiselin, which includes a series of essays on creative experience by creative personalities in the sciences as well as all the arts, and *The Courage to Create*, by Rollo May, which details the psychological environment of creativity.

Visits from practicing artists bring students in touch with representatives from all the fine and popular arts. Some of the more famous have been playwright Tom Stoppard, actress Joanne Woodward, composer Aaron Copland, and National Symphony conductor Mstislav Rostropovich, all of whom have discussed their creative processes with students. The aims of the course are also served by largely unknown artists whose creative processes are of equally legitimate interest; in this sense, such a course can exist independently of a large metropolitan area and could even have a positive impact upon a local artistic scene in a less artistically developed community. Finally, the class also travels to the rehearsals, workshops, and studios where artists work.

The first semester course requires students to keep exhaustive personal journals in which they record the ways in which their growing knowledge of process affects their experience of finished works of art. The journals include comments on, analyses of, and discussions and questions concerning the speakers, rehearsals, readings and works of art experienced during the semester. Although there are no examinations, students report on their projects and write 25-page evaluations of both the course and their own progress.

In the second semester course, The Creative Process: Independent Study, learners pursue projects of their own, often growing from interests stimulated during the first semester. These projects are designed to widen and deepen students' receptivity to the creative process. The independent study plan provides two basic options. In the first, students concentrate on one creative process which results in a single work of art. A student might watch an original play develop from the writing through to opening night, or follow the creation of a building from a blueprint to actual construction, or observe a professional writer complete a novel. The second option allows for study of one work of art from the past: a novel, a Gothic cathedral, a Greek temple, or perhaps a musical work such as Stravinsky's *Rite of Spring*. The study focuses on the reasons for creation and the evolutionary development of the selected work. In both options, students are not creating art themselves, but rather observing and analyzing the creative process.

A course of this type has several dangers. Some students are confused by exposure to so many arts, processes, techniques, artists, and artistic events without a traditional theoretical structure. Also, such close, continuing exposure to current artistic activities puts a great emphasis on contemporary arts. Another difficulty arises when individual artists prove inept in describing their own creative processes or cannot break through elitist attitudes towards their audience, other artists in the field, or even other arts. Cancellations and time conflicts often disrupt scheduling of the many planned events, and it is often difficult to plan sufficient class time for thorough discussion of such events.

Overall, the project has been very popular with over 60 students attending classes. Approximately one-third major in the arts, one-third in other humanities disciplines, and one-third come from a wide variety of other fields. Even without formal dissemination, the project has already directly influenced other programs in creative process at Ball State University, Brown University, and at Rutgers University. This new approach can rejuvenate traditional attitudes and stimulate new educational techniques. In addition, an urban setting with access to the famous is not a

necessity, for amateurs in rural settings can do equally well. Finally, openness to all the arts disciplines without prejudice, though sometimes confronting residual elitism, reveals the creative process to be a dynamic element unifying the arts; therefore, creative process provides an essential curricular key to the understanding and full appreciation of *all* the creative arts.

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Additional Programs

Berea College, Berea, KY 40404
Ceramic Apprenticeship Program—Berea College's Ceramic Apprenticeship Program provides an opportunity for undergraduate students to work closely with professional artists. After completing an introductory ceramics course designed to teach fundamental pottery skills, students act as apprentices to the experienced craftsmen, working a minimum of ten hours a week in the studio, while pursuing an academic major of their choice.
Walter E. Hyleck, Director, Ceramic Apprenticeship Program.

Butler University, 4600 Sunset Avenue, Indianapolis, IN 46208
Dance Program—Offering B.A., B.F.A., and M.A. degrees, the dance department of the Jordan College of Fine Arts gives the dance major both a specialized study of dance as a performing art and a broad liberal arts education. This combination of liberal arts and dance presents a creative challenge to students which deepens their understanding of society and enables them to recognize and accept a wide range of professional opportunities. With a central focus on the discipline and traditions of classicial ballet but also with a foundation in contemporary techniques, graduates have become dance professionals at various levels, instructors in academic settings, dance photographers, costume and set designers, dance historians and critics. One key to graduates' professional success is the Butler University Ballet Company which affords all dance majors an opportunity for performance with an added emphasis on production experience.
Louis F. Chenette, Dean, Jordan College of Fine Arts

Clark County Community College, North Las Vegas, NV 89030
Theater Program—Within the last four years Clark County Community College has developed an introductory theater curriculum that is closely linked to the surrounding community. In addition to taking the two, year-long courses, Stagecraft and Fundamentals of Acting, students may receive up to six credits for participation in the Community College Little Theater Company. With casts and crews composed of students, faculty, and members of the community, the company has produced such plays and musicals as *Bye, Bye Birdie, Hatful of Rain, West Side Story,* and *Equus*. The productions have enhanced the reputation of the theater program, thereby helping to increase its enrollment. The college plans to expand its curriculum by adding an interdisciplinary program in liberal arts which includes a theater arts component. In all, despite the fact that the school was conceived primarily as a vocational institution, Clark County Community College is contributing to the cultural enrichment of the North Las Vegas and Las Vegas areas.
Robert Dunkerly, Cultural Arts Specialist.

Cornell University, Ithaca, NY 14853
International Performing Arts—Cornell University's program in the international creative and performing arts was developed to encourage a broader view of the world through film, music, dance, and drama. Coordinated by the Faculty Council of the Creative and Performing Arts, it involves the departments of Asian Studies, Russian Literature, Slavic Languages, and Soviet Studies, as well as the areas of English, music, theatre, art, architecture, design, and the art museum. The project includes new courses in specific areas of the arts; for example, both Theatre Arts-Drama and Asian Studies offer Asian Dance and Dance Drama which is coordinated with an advanced Japanese language class and specifically examines the Japanese Noh theatre. In addition to these specific courses, the program has expanded library acquisitions and film, slide, and audio-visual materials for wider use. Many performers and artists from Asian and East European countries have participated in the program and enhanced the Cornell cultural community with their work. (The international performing arts program was discussed in more detail in *Forum's* January 1979 issue on Programs for Intercultural Understanding.)
Anna Geske, Council for the Creative and Performing Arts

Eckerd College, St. Petersburg, Florida 33733
Theatre Program—Eckerd's theater curriculum emphasizes the importance of actual experiences in the theater along with its study as a liberal arts discipline. To this end, the program encourages interdisciplinary work, a semester study in London, and work within the community. Although not a professional training program, Eckerd theatre students can be prepared for specialized training, apprenticeship, and in many instances direct entrance into the professional world of theater. Because the department has close ties with theatre companies in the St. Petersburg area, including a resident company at Eckerd's Bininger Center, students have a number of opportunities to work in professional theater both in the community and on campus. Focus on one or two special projects in playwriting, directing, acting, scenery design and construction assures that "theatre-making" is a constant part of the student's experience and is a companion to classroom study of dramatic literature and history of theatre. Students may combine study in theatre with other areas which may lead to many interesting and practical service and career possibilities, such as theatre management, foreign language studies, the visual arts, human development, teaching, social work, and recreation.
Lloyd Chapin, Dean of Faculty

Illinois State University, Normal, IL 61761
Humanities Education Theater Company—The Humanities Education Theater Company is an experiment in using actors to dramatize significant themes in a variety of disciplines. It presents plays, chamber theater dramatizations of short stories, and poetry readings to classes in English, philosophy, history, and criminal justice. Presentations include the poetry of Robert Browning and Dylan Thomas and scenes from *The Crucible* and *Antigone*. Since its inception in 1972, the company has changed from professionals to graduate student actors. These classroom performances enhance students' understanding of the humanities, as well as help to develop an appreciation for the dramatic arts.
Calvin Lee Printner, Chairman, Department of Theater

Northwestern University, Evanston, Il 60201
Film Studies—Northwestern University incorporates film studies into its undergraduate curriculum in two ways. First, the Film Division of the Department of Radio, Television, and Film provides students with a general knowledge of cinema through a combination of practical experiences in film making and courses in history, criticism and theory. In production courses students learn many aspects of Super-8 and 16-mm film processing, including script writing, cinematography, film, editing, animation, and sound recording, while in theory and criticism courses they examine such topics as film genres, film authorship, and documentary films. The advanced Student Organized Seminars deal with particular themes in film; topics studied have included violence in American films, the image of Indians in westerns, and the films of the New Wave. Secondly, the English department offers courses focusing on the expression of different genres in literary and film narrative. In Epic in Film and Literature, for example, students examine the nature of the epic by studying such works as *The Iliad, The Aeneid, Beowulf, Ivan the Terrible,* and *The Rules of the Game*. Other courses have included a comparison of genres through the study of the works of D.H. Lawrence and Michelangelo Antonioni and an examination of the use of fact and fiction in constructing biographical texts.
Paddy Whannel, Head of the Film Division
John Margolis, Dean, College of Arts and Sciences

San Francisco State University, 1600 Holloway Avenue, San Francisco, CA 94132
Center for Experimental and Interdisciplinary Arts (CEIA)—The Center for Experimental and Interdisciplinary Arts, a new unit in the School of Creative Arts, is built around three principles: first, the syn-

thesis and integration of arts disciplines along with the extension of traditional arts subject matter by experimental and innovative use of resources; second, the exploration of critical, historical, and philosophical relationships which are common to all of the arts disciplines with an emphasis on creative process; and third, the opportunity to experience studio and performance processes, working styles, and approaches which cut across disciplinary barriers in the arts. In addition to offering two Master of Arts degrees, one in Interdisciplinary Studies in Creative Arts and one in Creative Arts Education, the program provides a Bachelor of Arts in Creative Arts Interdisciplinary which combines a high degree of self-direction and individual work within a planned and structured sequence of courses leading to a culminating senior project. Major courses, such as Exploration in the Creative Arts, Interdisciplinary Laboratory, and The Arts Today, focus upon critical and historical relationships among the arts and provide laboratory experiences in a wide range of visual and performing arts. Also, the center has become a clearinghouse for innovative curriculum development. For example, it sponsors a course with the Department of Humanities and with the Labor Studies Program called Labor and Art which looks at the workingman's reflection on art and life. Eventually, the center hopes to move into other areas such as arts administration and management.
Stephen M. Dobbs, Associate Professor and Director, CEIA

Scripps College, Claremont, CA 91711
Perception and Analysis Courses—As partial fulfillment of a six course humanities requirement, all students at Scripps College must complete one of three Perception and Analysis courses. Focusing on either art or music, or a combination of both, these courses help students develop critical sensibilities and enhance their artistic appreciation by teaching different ways of apprehending art. In Modes of Perception: Introduction to Music, students become familiar with basic music terminology, gain elementary proficiency in reading musical scores, and learn to recognize major compositional styles by listening to an extensive repertoire of western music. Introduction to Art integrates actual studio experience with lectures, textbook readings, and museum visits to help students understand form, content, and techniques of the visual arts within various historical and cultural settings. In a third course combining art and music, students study the nature of each discipline, examining works within their historical, cultural, and stylistic contexts to develop an understanding of the origins, purposes, and values of art.
Daryl Smith, Dean of Students

University of Southern California, Los Angeles, CA 90007
School of Performing Arts—The School of Performing Arts at the University of Southern California offers undergraduate degrees through its School of Music, Division of Cinema and Television, and Division of Drama. Although each division maintains separate degree requirements, all combine specialized courses with a liberal arts curriculum to help students become aware of the dynamic relationship between the arts and society. Students majoring in music receive professional training in vocal or instrumental performance, accompaniment, church music, theory, or music education. The Division of Cinema and Television offers a Bachelor of Arts degree in conjunction with the College of Letters, Arts, and Sciences. Undergraduates begin the program with introductory courses in the fundamentals of film techniques, language, history, and theory, and then proceed to take advanced courses in either film production or film history and criticism. Finally, the Division of Drama provides intensive training in all aspects of theater including acting, design, directing, and playwriting.
Grant Beglarian, Dean, School of Performing Arts

University of Wisconsin-Green Bay, Green Bay, WI 54302
Aesthetic Awareness—The Concentration in Communication-Action offers instruction in aesthetic awareness which students approach in a variety of ways: as a supportive curriculum for disciplines in the fine arts (especially visual arts, music, theatre, and creative writing); as a teaching minor for students certifying as art specialist, in English-communication arts, and in art and music education (both at the elementary and secondary levels); as an interdisciplinary major; and as a source of background course work in many fields outside the fine arts. A series of core courses include Foundations of Aesthetic Experience, Increasing Aesthetic Awareness, Psychology of Aesthetic Perception, Aesthetics for the Artist, Senior Seminar in Aesthetic Awareness, and Processes and Systems of Aesthetic Evaluation. The program objectives are implicit in a philosophical definition of aesthetic awareness as fully awakened perception, the ability to read the world symbolically, and the capacity for fresh and creative response. The project explores the values that govern perception and judgment, the aesthetic qualities that are favored in different cultures, and the ways in which our environments either support or restrict aesthetic experience. It also explores the creative capacities of its participants through direct experience.
Estella Lauter, Associate Professor, Communication and the Arts

Xavier University of Louisiana, New Orleans, LA 70125
Andrew W. Mellon Program—Funds from an Andrew W. Mellon Foundation grant have supported a variety of activities designed to integrate arts and humanities into academic life at Xavier University. In the summer of 1978 professors from art, English, foreign langauges, philosophy, music, drama, and history attended an eight-week seminar to explore the creative process in the arts and humanities and to develop an undergraduate course on that topic. The Creative Process and Aesthetic Analysis in Arts and Humanities, an interdisciplinary, team-taught course, focuses on the process of creativity and on principles of critical analysis through studies based on the humanities and through actual student experiences in the arts. The school has also formed an arts and humanities council, composed of chairpersons from eight academic departments and one student government representative, to discuss issues relating to the study and appreciation of arts and humanities on campus. The council sponsors the Brown Bag Luncheon Colloquia, a series of informal lectures and presentations by faculty members on a variety of relevant arts and humanities topics. The university is presently developing a humanities minor program which includes a series of intercultural seminars structured around plays, concerts, and visits to local museums, libraries, and historical monuments.
Tom Bonner, Jr., Director

Resources

Broudy, Harry S. *Enlightened Cherishing: An essay on Aesthetic Education*. Urbana, IL: University of Illinois Press, 1972.
Originally delivered as the 1972 Kappa Delta Pi Lecture, this book presents a broad philosophical statement concerning the nature of aesthetic education. Broudy particularly argues its importance, for "Just as it is dangerous to entrust the life of the nation and the world to citizens ignorant of good science and technology, so it is dangerous to entrust it to men and women whose feelings and values are uncultivated and undisciplined." The principles he outlines are applicable to curriculum reform in the creative arts.

Conant, Howard. *Art Education*. Washington, D.C.: The Center for Applied Research in Education, Inc., 1964.
Conant expresses his conviction that education in the creative arts has a rightful place as an indespensible part of liberal education.

The Creative Child and Adult Quarterly.
Published by the National Association for Creative Children and Adults, recent issues have featured articles such as "Teacher Creativity and its Effect on Student Creativity" by Margaret Baker, "Elements of Leadership which Impede Creativity" by J. F. Fiene, and "Creativity in Musical Composition: How does the Composer Work?" by Ann F. Isaacs.

The Journal of Aesthetic Education.
Published by the University of Illinois Press, this journal frequently includes articles on curriculum questions in college arts courses. Recent issues featured "Knowing and Poetry" by George P. Stein, "Curriculum and the Craft of Teaching Literature" by John R. Ramage, "The Inductive Method of Teaching Visual Art Criticism" by Robert D. Clements, and "Dance Theory and Dance Education" by Milton H. Snoeyenbos and Carole A. Knapp.

Ghiselin, Brewster, editor. *The Creative Process*. New York: New American Library, 1952.
Essays by many of the greatest creative artists and thinkers, including Einstein, Mozart, Van Gogh, D.H. Lawrence, Wordsworth, Coleridge, Yeats, Henry James, Nietzsche, and Jung, explain the combination of factors that unite to produce achievements in literature, music, painting, philosophy, biology, mathematics, physics, and psychiatry.

Kneller, George F. *The Art and Science of Creativity*. New York: Holt, Rinehart and Winston, Inc., 1965.
This book surveys various historical theories of creativity, describes

the dynamics of the creative act and the personality characteristics of the creative person. A separate chapter on education suggests two ways of introducing creativity into formal education: "One is to teach it as a new subject or skill. The other is to modify the present curriculum." Kneller goes on to argue for the second method.

May, Rollo. *The Courage to Create*. New York: Bantam Books, 1975.
May defines creative courage as "the discovering of new forms, new symbols, new patterns on which a new society can be built" and looks closely at the artists, those "who present directly and immediately the new forms and symbols—the dramatists, the musicians, the painters, the dancers, the poets, and those poets of the religious sphere we call saints." He examines the psychological environment of creativity detailing in particular the factors which encourage creative effort.

Munro, Thomas. *Art Education: Its Philosophy and Psychology*. New York: Bobbs-Merrill Company, Inc., 1956.
Among various essays, Munro examines "The Role of Fine Arts in a Liberal Education," "A Psychological and Sociological Approach to College Art," and "A College Program in Aesthetic and the Arts."

National Association of Schools of Music. *Proceedings: The Fifty-Fourth Annual Meeting*. Number 67 (April 1979).
This report includes a collection of essays under the general heading Music in General Education. Essays feature "The Place of Music in Interdisciplinary Studies" by Robert Werner, "Music in General Education and the Training of Professional Musicians" by Robert Freeman, and "The Arts and the American Consciousness" by Thomas K. Hearn.

Osborn, Alex F. *Applied Imagination*. New York: Charles Scribner's Sons, 1953.
This detailed sourcebook for educators outlines a series of principles and procedures in stimulating creativity. These techniques are specifically designed for incorporation into existing courses. Osborn asserts the importance of developing creativity, argues for its teachability, and shows a special interest in curriculum changes at liberal arts colleges and in adult education classes.

Perry, Leslie R. "Education in the Arts." In *The Study of Education and Art*, edited by Dick Field and John Newick. London: Routledge & Keegan Paul, 1973.
The central concern of this article is to see what study of the fine arts has to do with producing educated persons. By drawing particular attention to curricular planning in the creative arts, Perry examines the traditional hostility between so-called cognitive education and the less cognitive programs. He redefines cognition and suggests new ways of perceiving arts education.

Rogers, C. R. "Towards a Theory of Creativity." In *Creativity: Selected Readings*, edited by P. E. Vernon. Bungay, Suffolk: Penguin Books, 1970.
Rogers examines our social need for creativity, defines the creative process, describes the motivations underlying creativity, explores the inner conditions of constructive creativity, and details the conditions which foster constructive creativity. The last category is of special interest for educators in the creative arts.

Rouve, Sonia. "Teaching Art History: A Methodological Reappraisal." In *The Study of Education and Art*, edited by Dick Field and John Newick. London: Routledge & Kegan Paul, 1973.
Rouve finds that art history teachers face the problem of "putting some order into this chaos while maintaining its living pulse." She suggests several educational principles which will stimulate new curricular methods in the college classroom.

Rugg, Harold. *Imagination*. New York: Harper and Row, 1963.
The final chapter of this book, "The Creative Imagination: Imperatives for Educational Theory," calls for "nothing less than a revolution in the education of teachers." The entire book suggests a program whereby the educational process can be restructured to unlock the powers of the creative imagination.

Smith, Ralph A., ed. *Aesthetics and Problems of Education*. Urbana, IL: University of Illinois Press, 1971.
This collection of essays in philosophical aesthetics is intended to clarify and understand the basic problems of aesthetic education. The book is organized under four headings: Historic Ideas of Aesthetic Education, The Aims of Aesthetic Education, Curriculum Design and Validation in Aesthetic Education, and Teaching-Learning in Aesthetic Education. The curriculum section looks at curriculum building in literature, music, art, and in general education.

_____., ed. *Aesthetic Concepts and Education*. Urbana, IL: University of Illinois Press, 1970.
The essays in this volume indicate the relevance of key concepts in the discipline of aesthetics both to the philosophy of education in the arts and to general educational theory.

Torrance, E. Paul. "Creativity Research in Education: Still Alive." In *Perspectives in Creativity*, edited by Irving A. Taylor and J.W. Getzels. Chicago: Aldine Publishing Company, 1975.
A survey of current research projects which specifically study the role of creativity in education. Torrance finds considerable hostility toward creativity research, yet also finds an increased flow of supplementary curricular materials at all educational levels designed to encourage creativity in the arts. Includes a substantial bibliography.

_____. "Education and Creativity." In *Creativity: Progress and Potential*, edited by Calvin W. Taylor. New York: McGraw-Hill Book Company, 1964.
Torrance deplores the fact that college students usually must produce their creativity products outside of college requirements and activities. He goes on to show how creative thinking in higher education may be measured, nutured, inhibited, and facilitated. He also establishes research priorities in higher education.

Toward an Aesthetic Education. Washington, D.C.: Music Educators National Conference, 1971.
These essays define aesthetic education, describe developing programs, and outline available resources, particularly focusing on the philosophical literature of aesthetic education.

The Forum for Liberal Education

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The Forum for Liberal Education is a topic-oriented publication featuring a subject of importance for liberal education in each issue. It does not endorse or evaluate institutional activity. Rather, it describes various ways in which institutions of higher learning address important common concerns. Upcoming issues of the *Forum* will look at cooperative arrangements in higher education, religious studies, foreign language and area studies, and writing programs. Contributions of program information from *Forum* readers are encouraged.

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